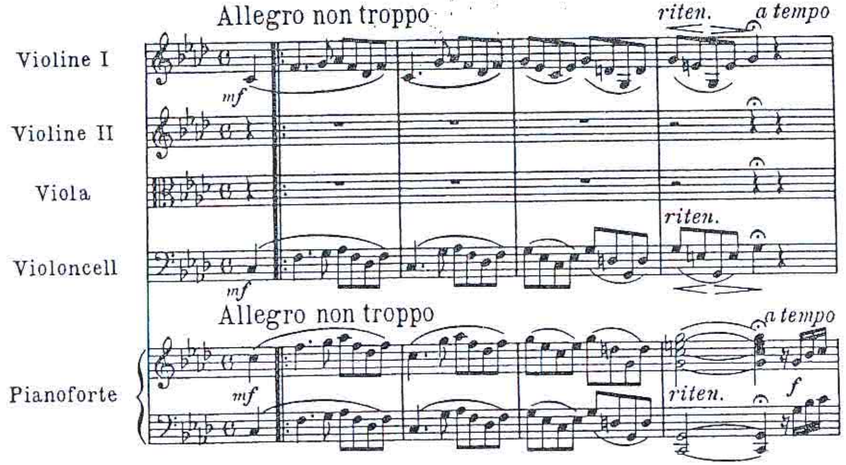
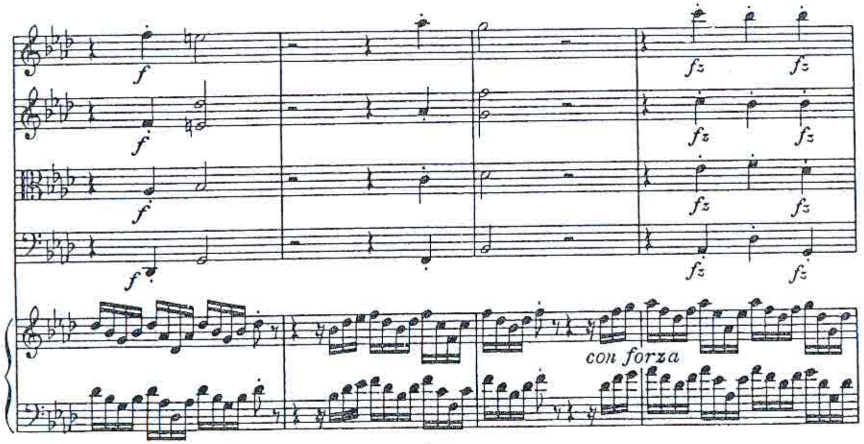
Quintet

I

Johannes Brahms, Op.34
1833-1897





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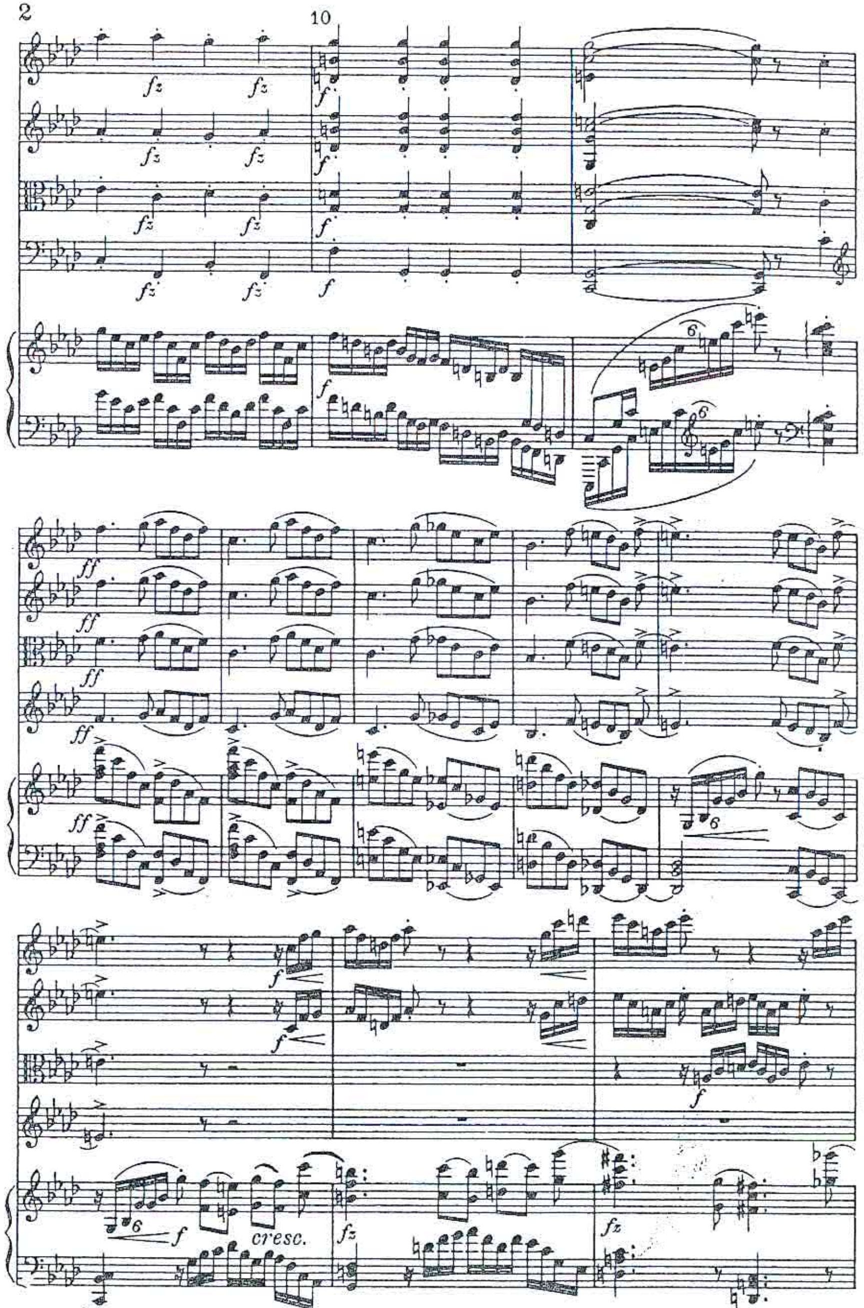
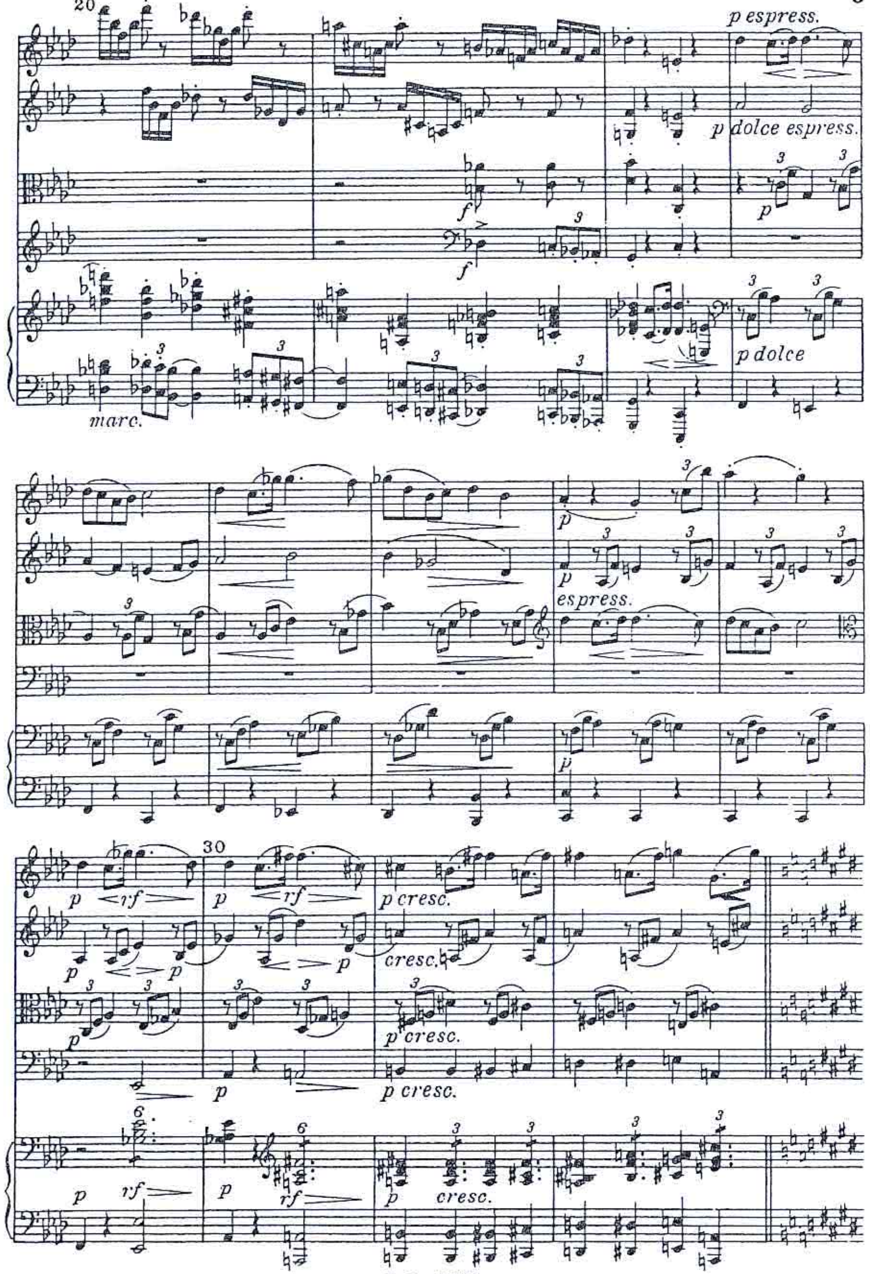
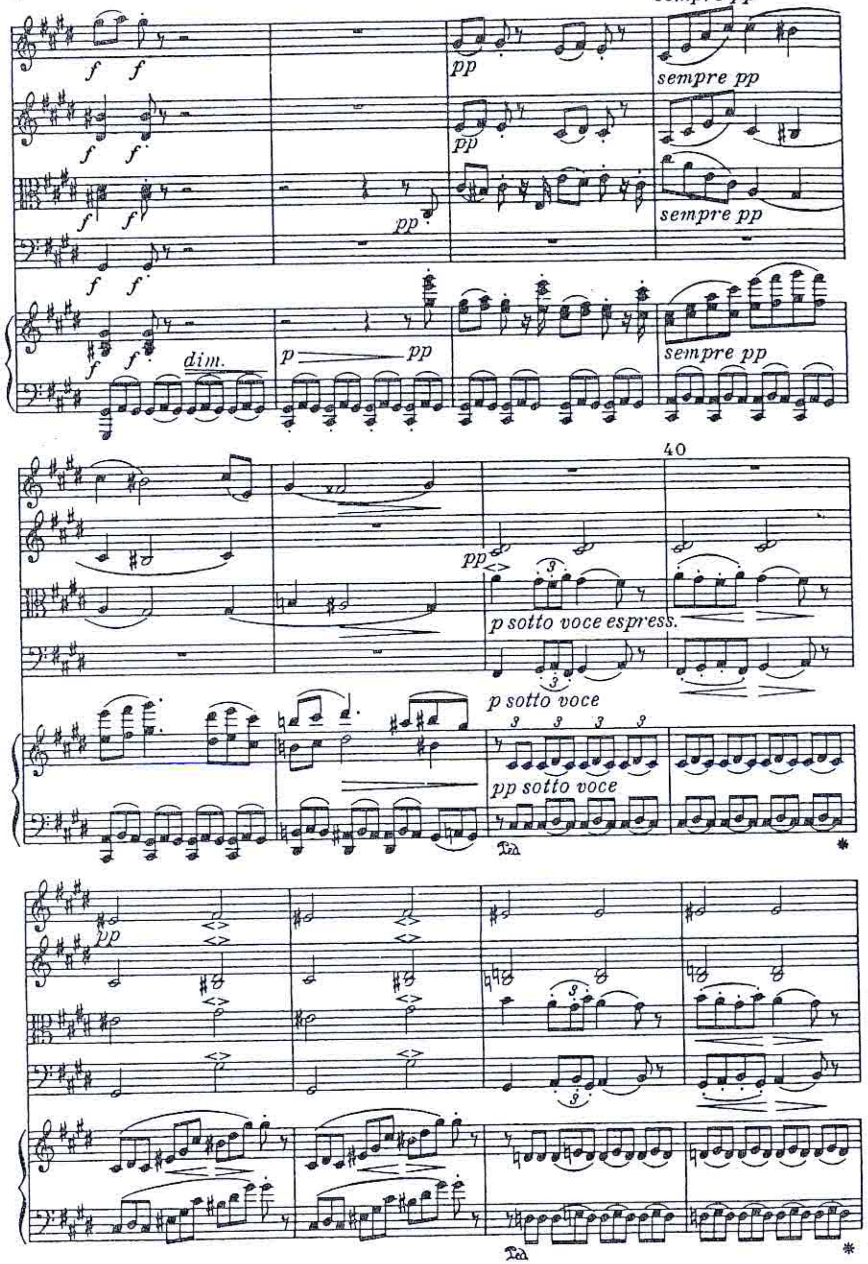
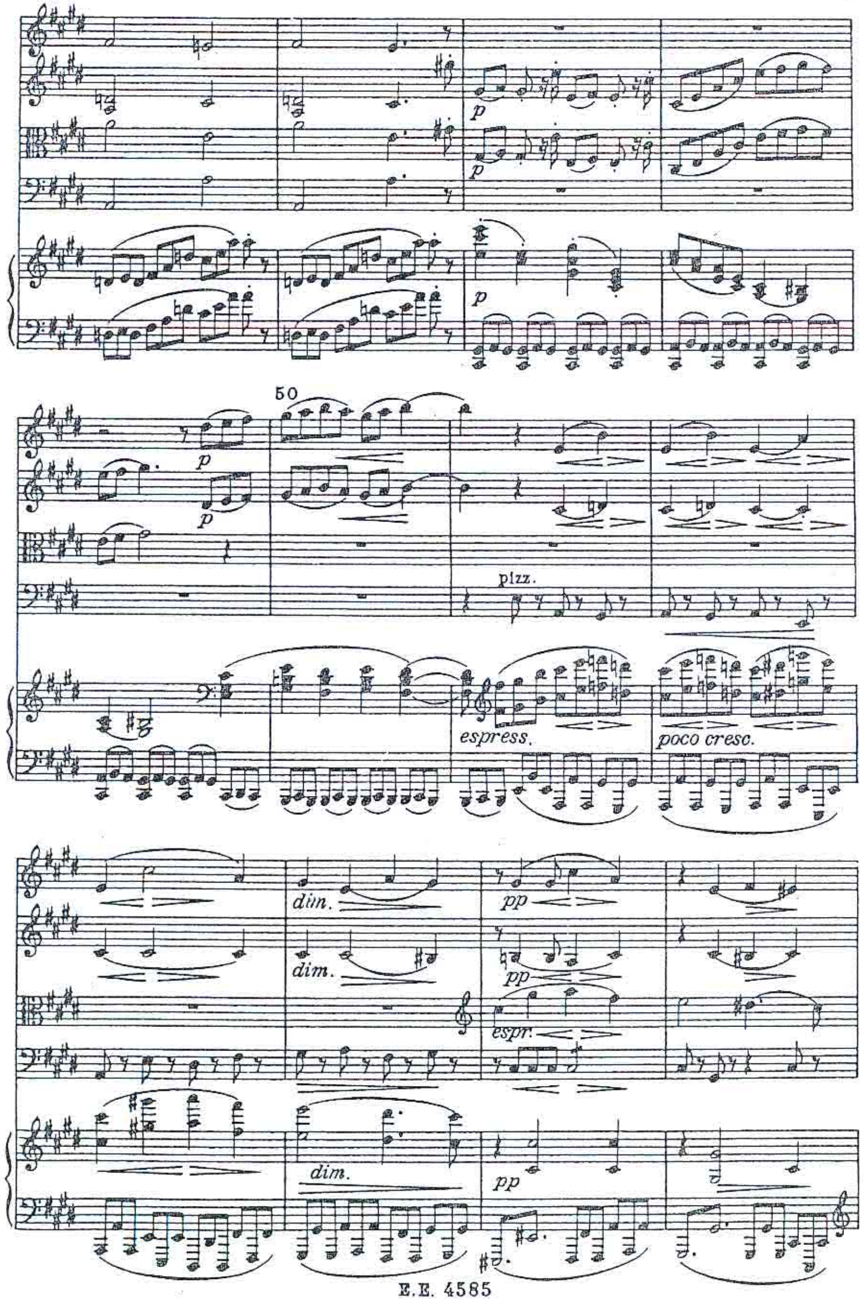
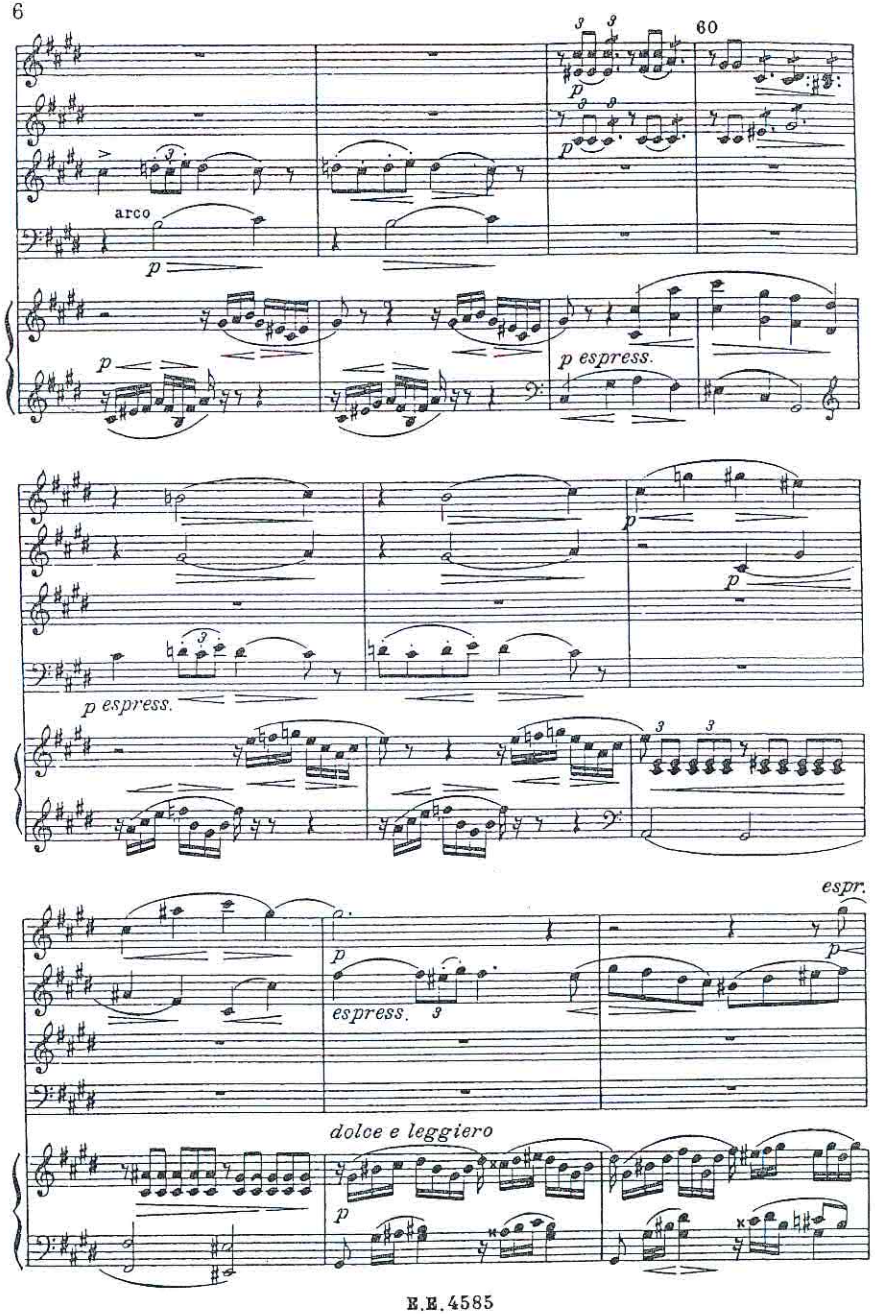
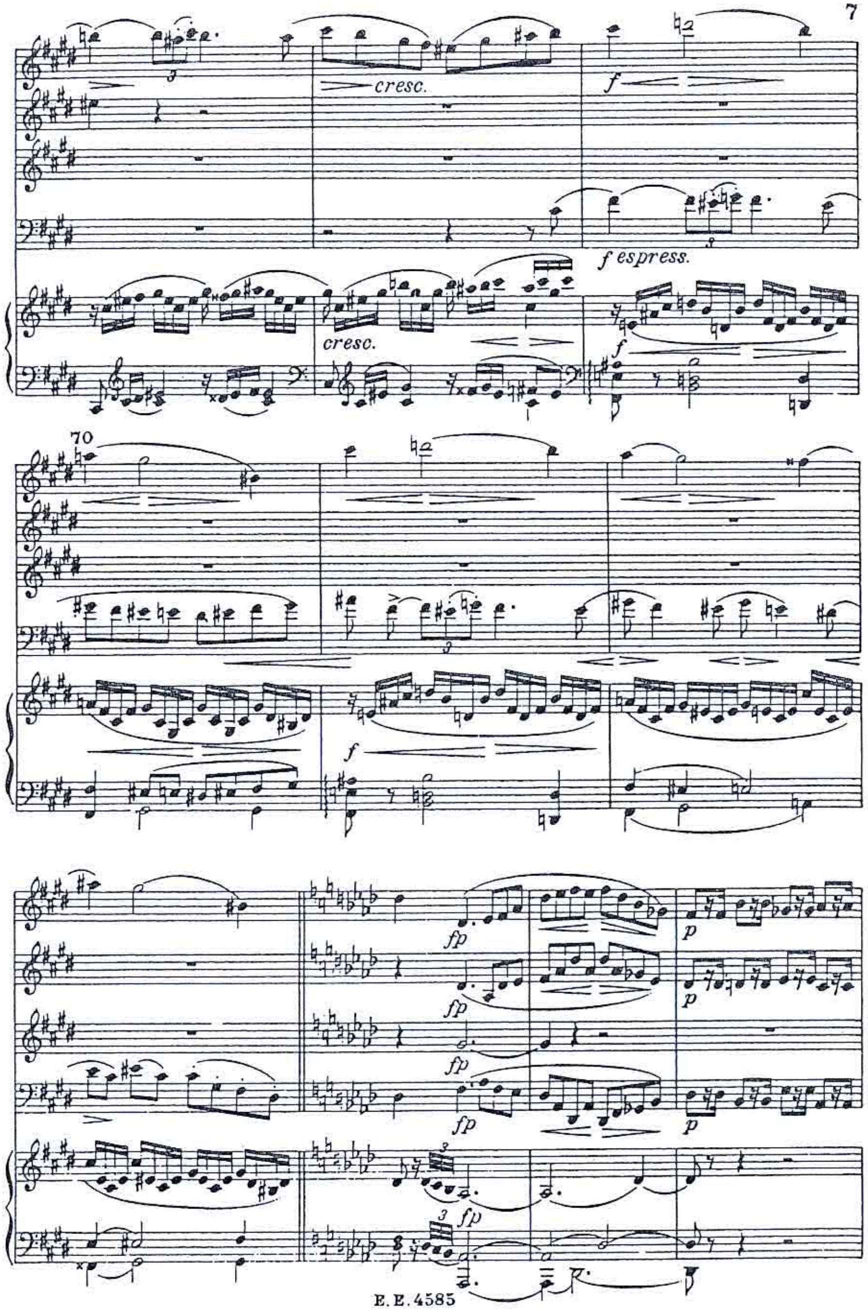


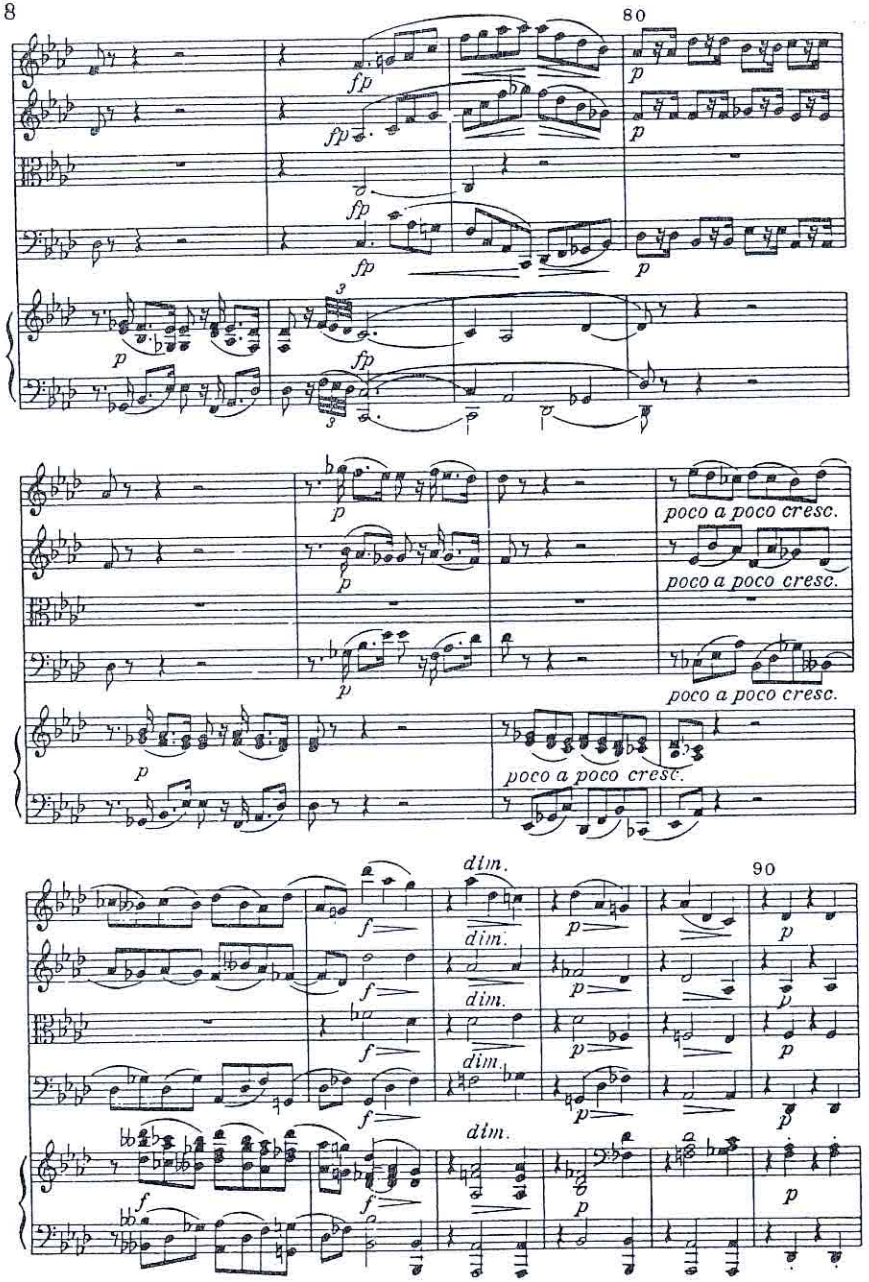

20
p espress.
p dolce espress.
marc.
p dolce
espress.
30
p
rf
p cresc.
cresc.
p cresc.
cresc.


sempre pp
f
pp
dim.
p
40
p sotto voce espress.
p sotto voce
pp sotto voce
pp
Ped.


p
50
pizz.
espress.
poco cresc.
dim.
pp
espr.


60
arco
p
p espress.
espr.
espress.
dolce e leggiero

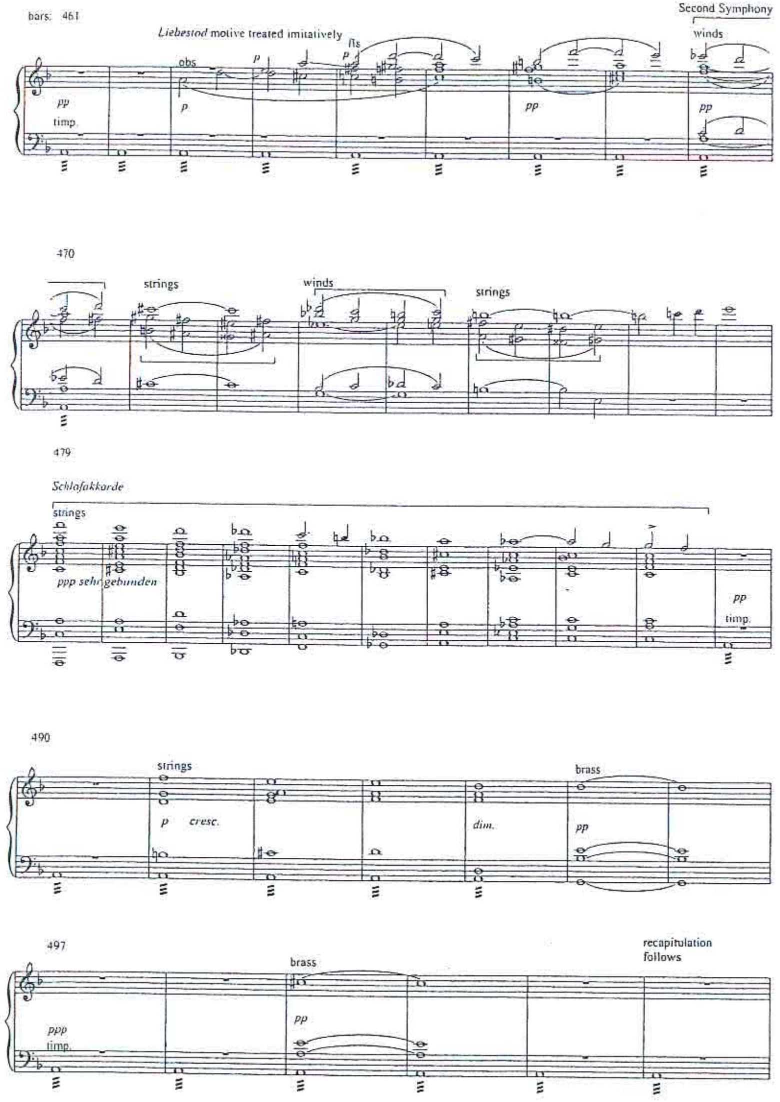

cresc.
f
f espress.
cresc.
f
70
f
fp
fp
fp
fp
fp
p
p
p


80
fp
fp
fp
fp
fp
p
p
p
p
p
p
p
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
dim.
dim.
dim.
dim.
dim.
90
f
f
f
f
f
p
p
p
p
p
p
p
p
p
p

Julian Horton, Bruckner's Symphonies: Analysis, Reception & Cultural Politics (Cambridge: CUP, 2004)

Example 5.3 Bruckner, Third Symphony (1873), first movement

Wagner quotations and self-quotation in retransition



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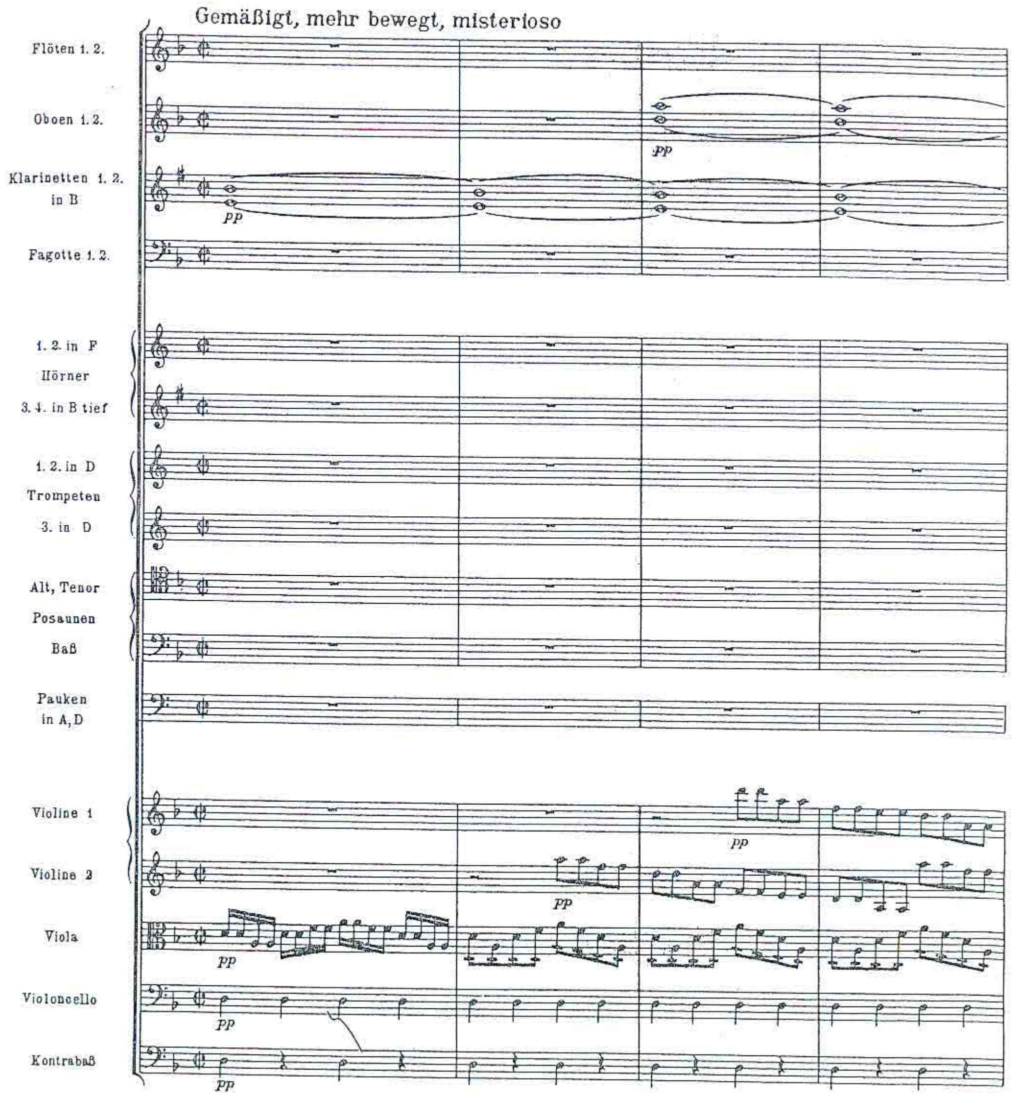
SYMPHONY No. 3/2

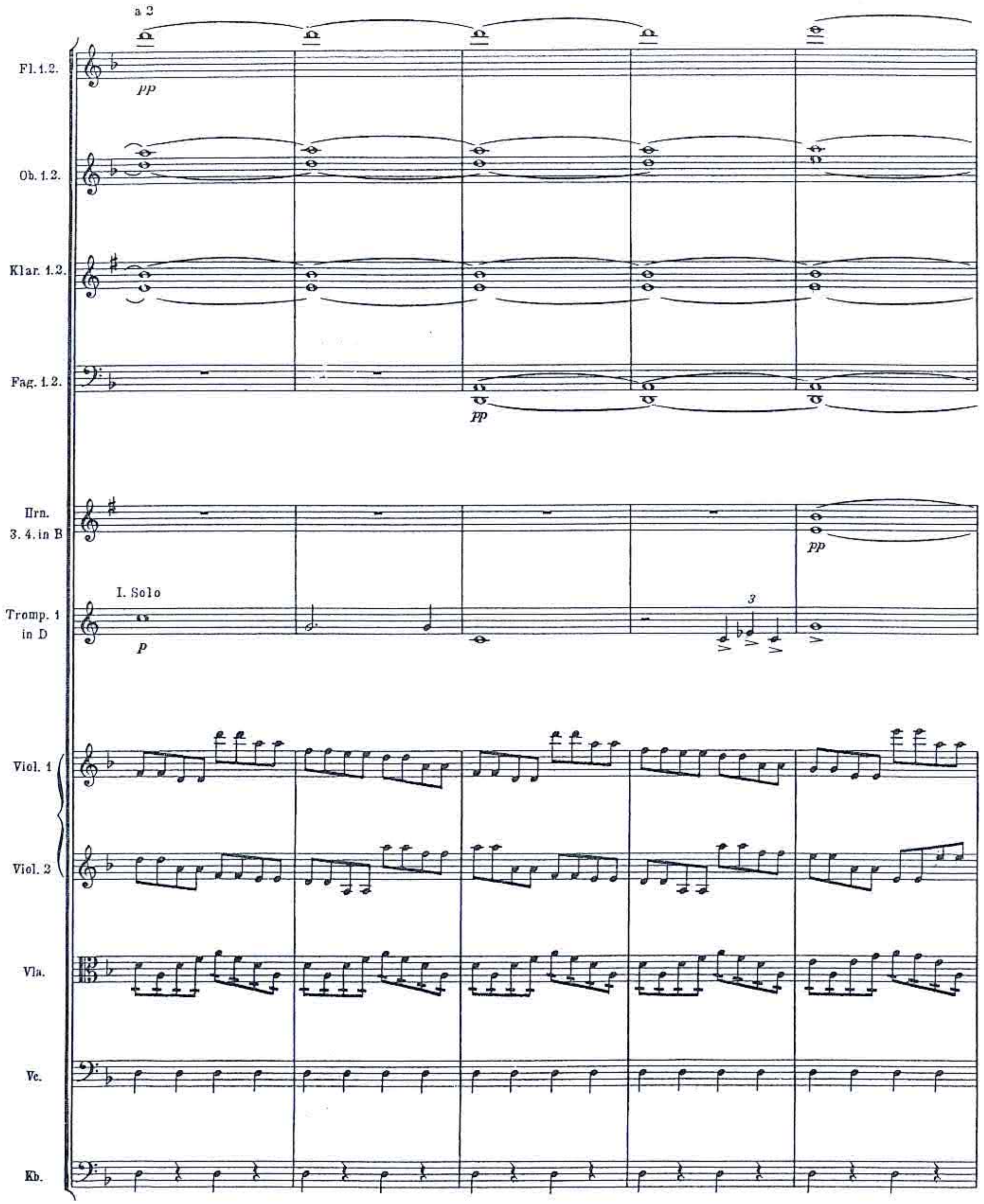
I.

Anton Bruckner
(1824–1896)

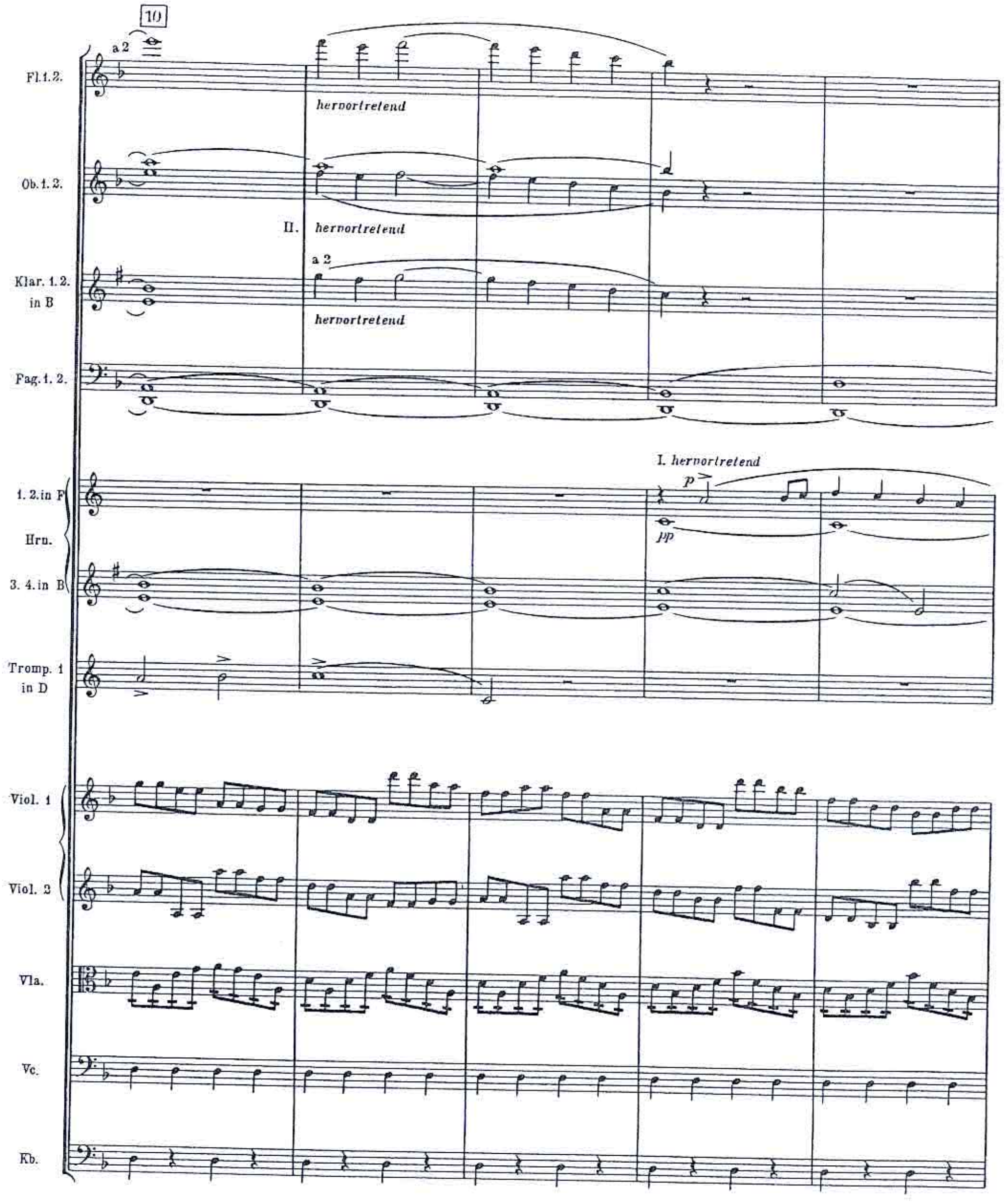


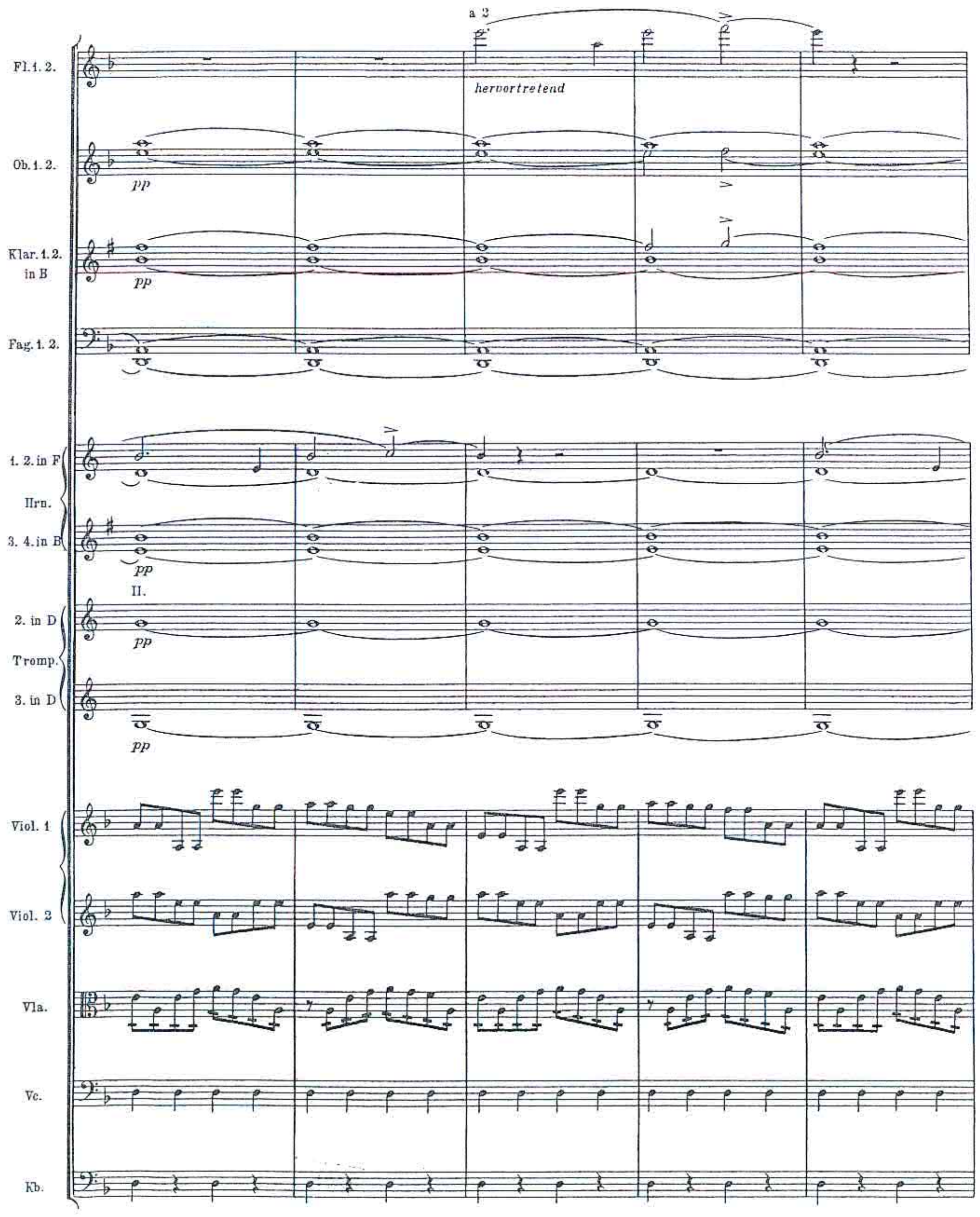
Edited by Leopold Nowak

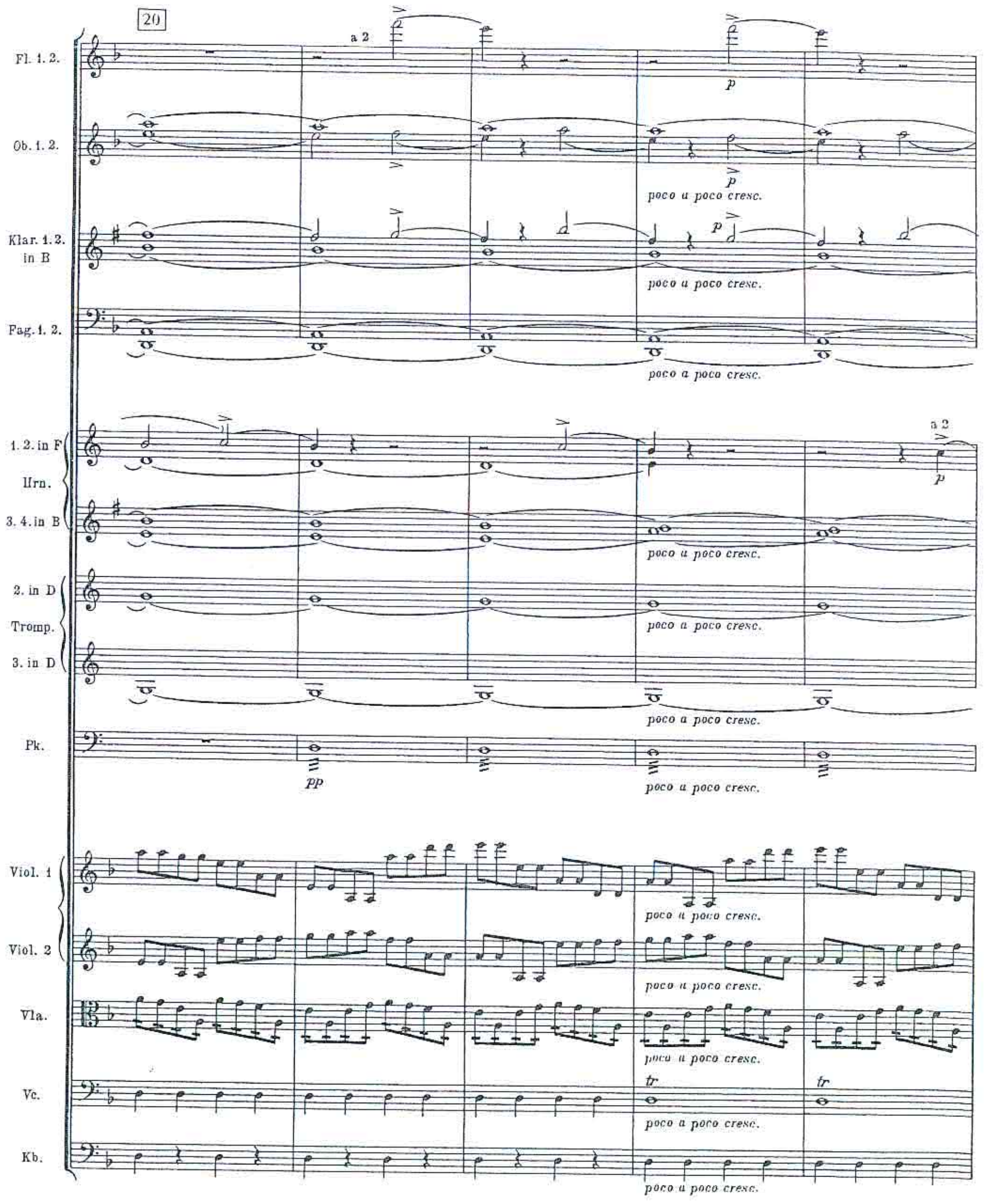
© 1981 Musikwissenschaftlicher Verlag, Wien
verbesserte Auflage/corrected edition:

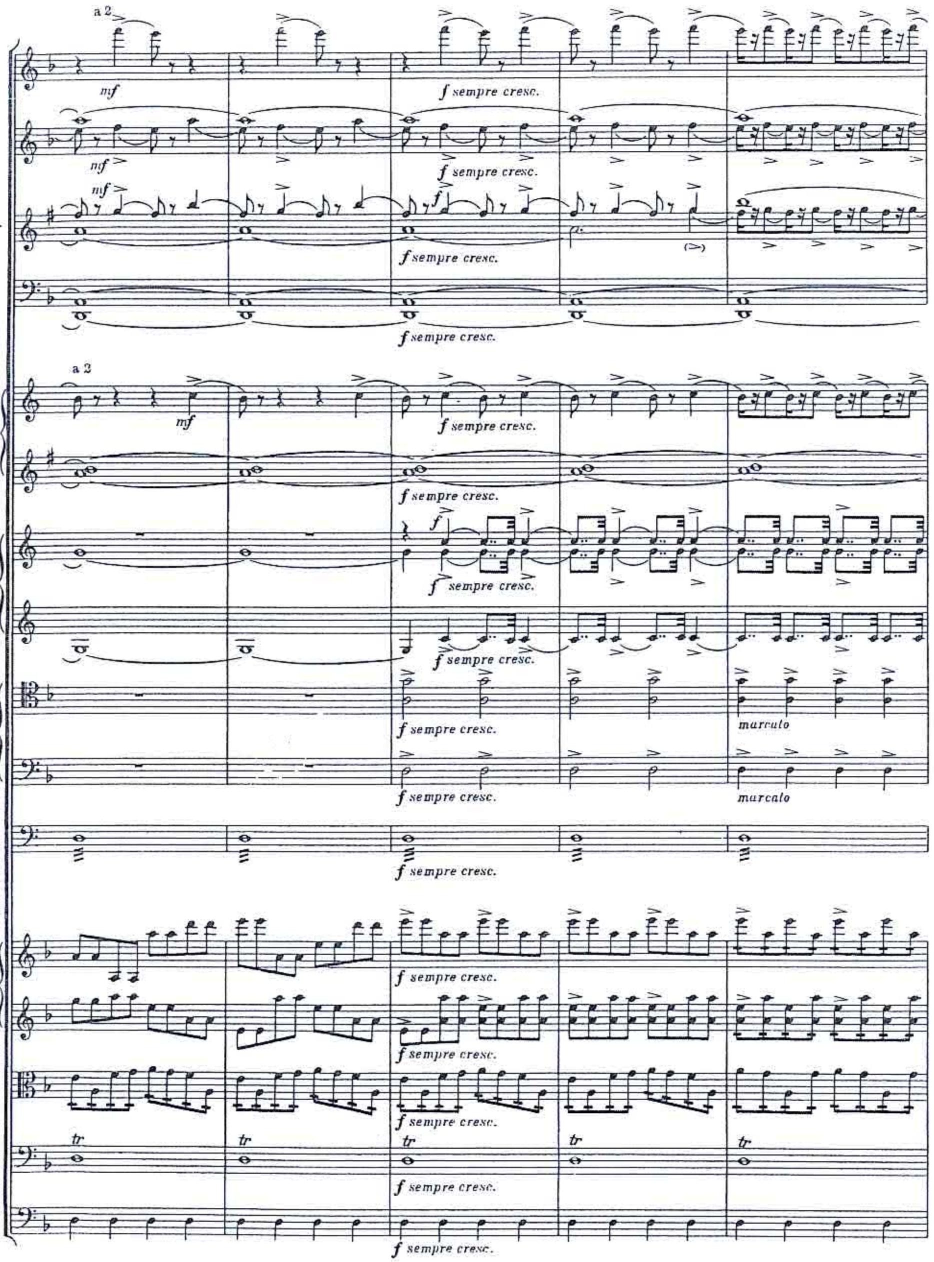


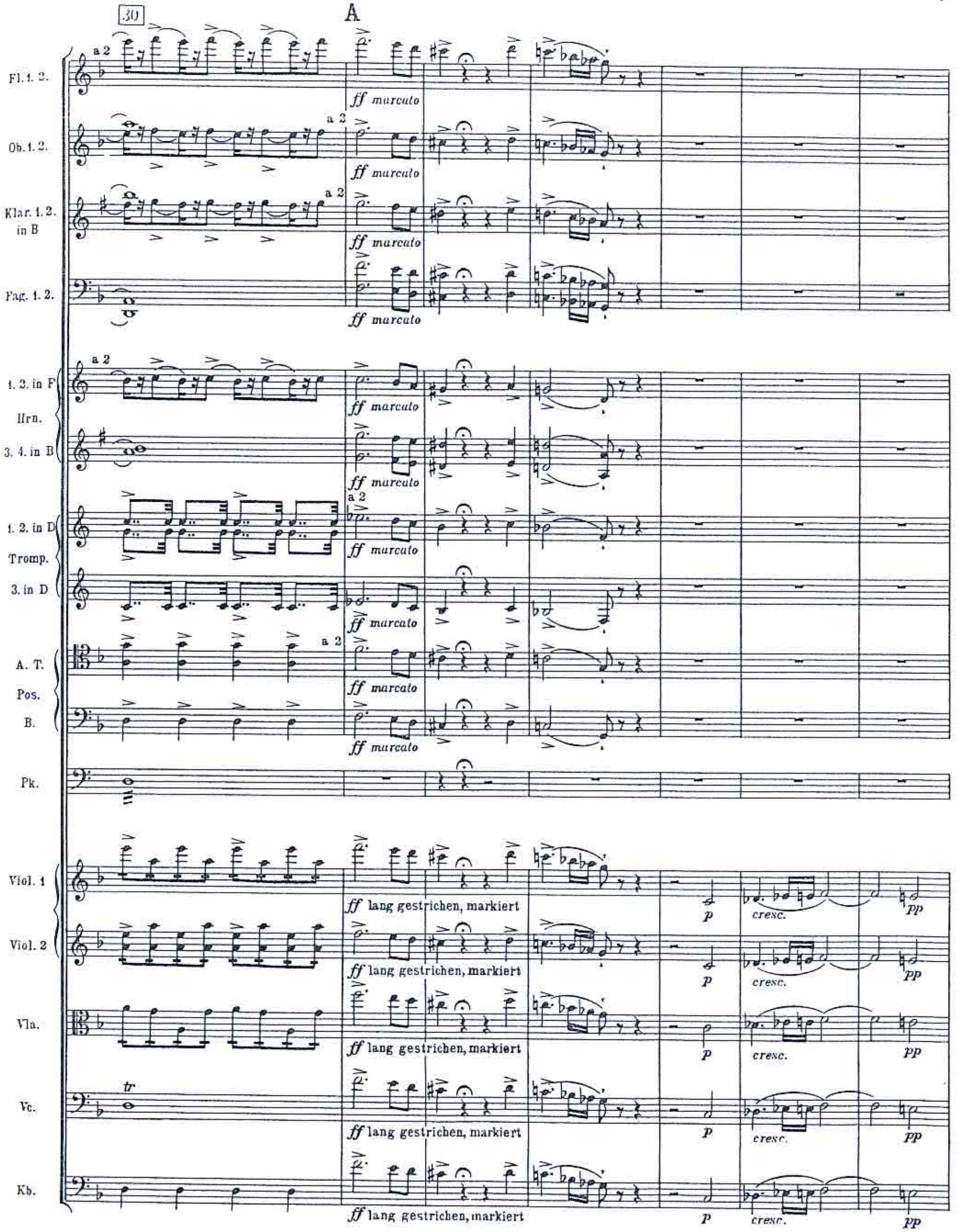
NB Thema bassirend, und die Octaven bilden stets eine Art unisono im ganzen Satze. BR.




a 2
Fl. 1. 2.
hervortretend
Ob. 1. 2.
pp
Klar. 1. 2. in B
pp
Fag. 1. 2.
1. 2. in F
Hrn.
3. 4. in B
pp
II.
2. in D
pp
Tromp.
3. in D
pp
Viol. 1
Viol. 2
Vla.
Vc.
Kb.


20
Fl. 1. 2.
a 2
p
Ob. 1. 2.
p
poco a poco cresc.
Klar. 1. 2. in B
p
poco a poco cresc.
Fag. 1. 2.
poco a poco cresc.
1. 2. in F
a 2
p
Hrn.
3. 4. in B
poco a poco cresc.
2. in D
Tromp.
poco a poco cresc.
3. in D
poco a poco cresc.
Pk.
pp
poco a poco cresc.
Viol. 1
poco a poco cresc.
Viol. 2
poco a poco cresc.
Vla.
poco a poco cresc.
Vc.
tr
tr
poco a poco cresc.
Kb.
poco a poco cresc.


Fl. 1. 2.
Ob. 1. 2.
Klar. 1. 2. in B
Fag. 1. 2.
1. 2. in F
Hrn.
3. 4. in B
1. 2. in D
Tromp.
3. in D
A. T.
Pos.
B.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
mf
f sempre cresc.
marcato
tr


30
A
Fl. 1. 2.
Ob. 1. 2.
Klar. 1. 2. in B
Fag. 1. 2.
1. 2. in F
Hrn.
3. 4. in B
1. 2. in D
Tromp.
3. in D
A. T.
Pos.
B.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
ff marcato
ff lang gestrichen, markiert
p
cresc.
pp
tr